And thence to France shall we convey you safe.
And bring you back, charming the narrow seas[5]
To give you gentle pass; for, if we may,
Well not offend one stomach[6] with our play.
But, till the king come forth[7], and not till then,
Unto Southampton do we shift our scene. *[Exit.*

This alteration restores sense and probably the true sense. The lines might be otherwise ranged, but this order pleases me best. JOHNSON.

An unnecessary transposition of these *most plain and intelligible* lines has been offered by Dr. Johnson, on *his* supposition that every one who reads them "looks about for a meaning which he cannot find." In confirmation of their original arrangement we learn from Stowe and Holinshed, the historians whom Shakspeare followed, and Dr. Johnson perhaps never thought worth consulting, that the plot against the king was laid by the conspirators at Southampton; a circumstance that is weakened if not altogether cancelled by the proposed arrangement. See a speech by King Henry in the ensuing act. DOUCE.

5—charming the narrow seas—] Though Ben Jonson, as we are told, was indebted to the kindness of Shakspeare for the introduction of his first piece, Every Man in his Humour, on the stage, and though our author performed a part in it, Jonson, in the prologue to that play, as in many other places, endeavoured to ridicule and depreciate him:

"He rather prays, you will be pleas'd to see
"One such to-day, as other plays should be:
"*Where neither chorus wafts you o'er the seas,*[1] &c.

When this prologue was written is unknown. The envious author of it, however, did not publish it till 1616, the year of Shakspeare's death. MALONE.

Mr. Gifford has satisfactorily refuted this charge against Jonson. BOSWELL.

6 We'll not offend one stomach —] That is, you shall pass the sea without the qualms of sea-sickness. JOHNSON*.

7 But till the king COME forth,] Here seems to be something omitted. Sir T. Hanmer reads:

"But *when* the king *comes* forth—,"

which, as the passage now stands, is necessary. These lines, obscure as they are, refute Mr. Pope's conjectures on the true

place of the Chorus, for they show that something is to intervene before the scene changes to Southampton. JOHNSON.

The Canons of Criticism read:

«— and *but* till then

And Mr. Heath approves the correction. STEEVENS.